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most unique dining rooms is thus made in a house built against the side of a steep hill. The room is in the rear of the house and placed between a library and kitchen, allowing the only window where it would be useless—that is directly against the hill behind. The dining room is on the contrary lighted south and north by small panels of glass ranged, like a frieze, beneath the ceiling and with most interesting results.

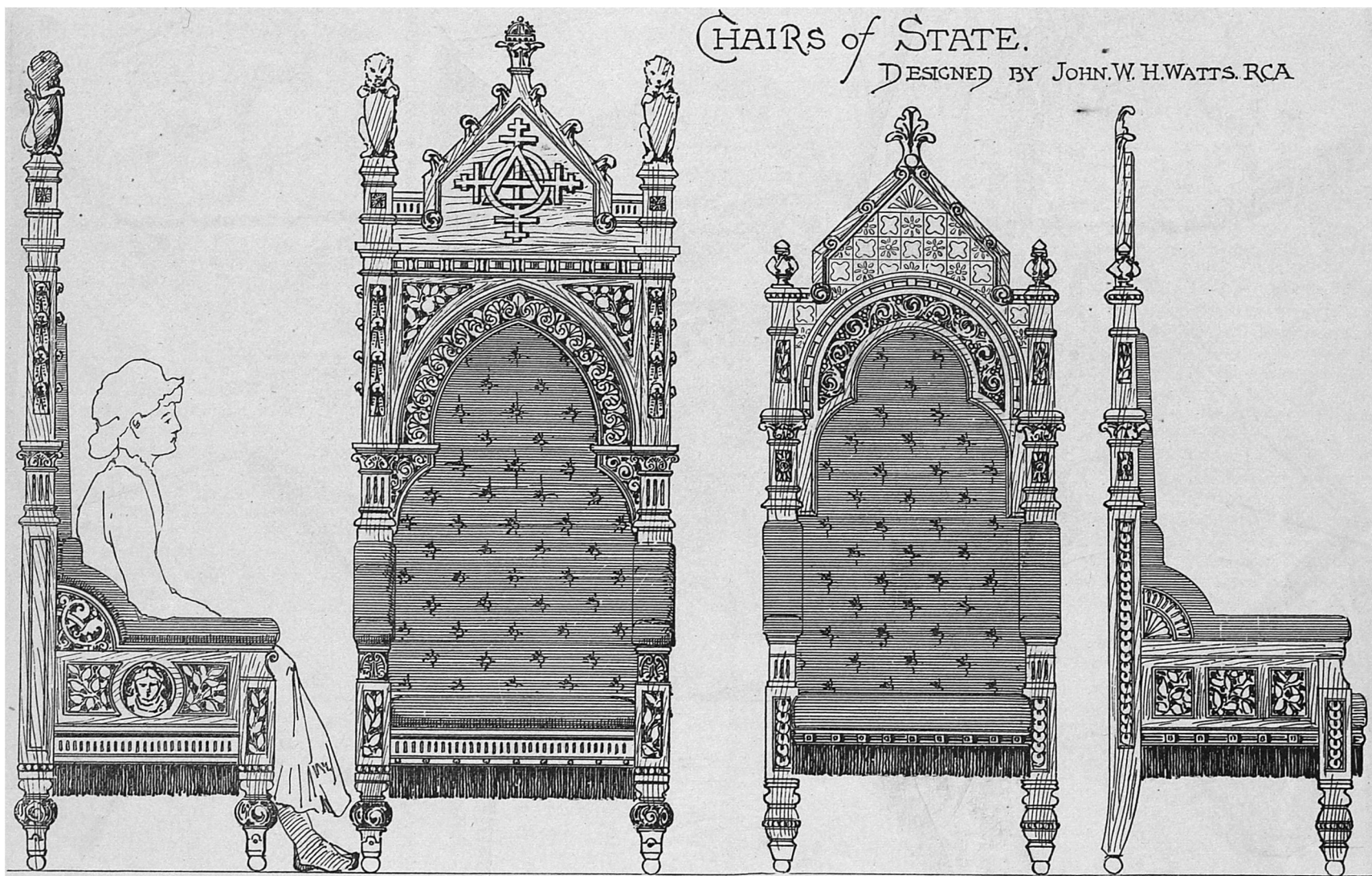
To return to color, the very idea of the dining room is at once associated with opulent colors, and it is but repeating an axiom to say that rich color is always identified with two tones. Instinct would prevent any one from fitting out a dining room in pale blues, pinks or grays, while on the contrary warm reds, greens, browns and possibly a deep blue of warm tone are as readily chosen. The color of the wood offers the first suggestion of the proper tint. Red, a warm Venetian red, not the colder Indian red, is the easiest color to combine with the woods in general use. It is not quite as well to repeat the tint of the wood in carpets or draperies. For example, with mahogany or cherry rich golden browns are in harmonious contrast; and from these brown it is easier to wander into other colors, reds, yellows, olives or blues, and gives that pleasant variety which prevents rooms from becoming monotonous; with oak, on the other hand, the starting point

a sort of agreeable violet tone. These are only suggestions which can be modified many ways to suit the decorative scheme chosen.

The hanging of walls with stuffs is also to be considered. Those fortunate people who possess old tapestries find no place more suitable to hang them than in the dining rooms. Stuffs, however, are not confined to these, and those people whose purses are unlimited. One gentleman has his dining room with a dark, pleasant-toned jute, which he says destroys the clatter of conversation at dinner, as well as being agreeable to the eye. The beauty of many Japanese materials that can be used for this purpose is only beginning to be appreciated. These stuffs, which are cotton, with all over designs, chiefly in gilt, and gilt mingled with color, come in ten-yard pieces, and make most effective as well as seasonable wall hangings, since their cost is but little in the first place, and they require nothing of the paper hanger or upholsterer than to be tacked to the walls with gilt nails. In such hangings it is to be also remembered that the precision and joining of edges required in paper hanging is altogether unnecessary. With these stuffs gilt molding is used under the cornice; or, greater variety is given the wall, if the regular divisions into dado, field and frieze are made, by using another pattern and running it lengthwise underneath the ceiling and separated

and handcraft, deserves more attention at the hands of those who can spare time, and bring to its study some healthy interest and a love for their theme.

Cornish history is, of course, deficient in sundry matters in which Ireland is well represented; but good reasons can be assigned for these deficiencies, when the peculiar circumstances of the Cornish Celts through long centuries are taken into account. Ireland has a wealth of varied Celtic literature in the vernacular; but Cornish literature, in the Cornish language, is very sparse. Among other matters, Ireland can show superb ornamentation or illumination in connection with her MS. materials, the work of her native ecclesiastics, scribes, and genealogists, written centuries ago. Cornish history and language is almost a blank in these fields, though in other Celtic doings fairly represented. Here is an extract from a distinguished English architect and writer upon ornamental design, Mr. M. Digby Wyatt, which is both interesting and suggestive; but many other passages could be quoted on the same subject from the works of English and Continental critics, respecting early Irish art and artists: "We freely confess, in the practice of art at least, they (the Irish) appear in advance, both in mechanical execution and originality of design, of all Europe, and the Anglo-Saxons in particular. . . . In close connection with this (the Irish) church existed a school of art remarkable for its sense of the graceful and grotesque, and for its superiority, in point of ornamental design, to any other style of the same period. That its influence extended much further than is generally supposed would appear certain; and not only did Scotland, Wales, Cornwall, the North of England, and Scandinavia, adopt its peculiar system of ornament, but some of the most celebrated illuminated



A SERIES OF SUGGESTIONS FOR CHAIRS. NUMBER THREE.

from the floor may be red, with which blue may be judiciously mingled. Walnut suggests warm blues mingled with reds, such as one gets in Persian carpets.

The side walls take their tone from this keynote, set by the carpet or floor covering. Beyond furnishing color in harmony with the other decorations, the walls of a dining room should claim nothing in themselves. No matter how expensive the wall covering is, whether of wall paper or stamped leather this holds good, for properly they are nothing but a background. The only exception to this is where the ornamentation becomes one with the background, as has been recently seen. In this case the walls are overlaid with gilded canvas, and this has received allegorical figures in oil, which of course does away all other ornamentation of the walls.

There are several simpler methods of treating dining room walls aside from wall papers, which are of course offered of every sort, and of every price. One of these is applying thick paint on the plaster and showing heavy brush marks, which are applied so as to allow as great play of light and shade as possible, over this is stenciled some designs in dull gilt. Another is the smooth plaster surface painted in oils and stenciled in some small all over pattern of a contrasting color, as bright red stencilled with blue producing

from the field by a small gilt molding as a frieze or border.

The question of furniture, draperies and ornaments offers so wide a field that their consideration will be left for another article.

CELTIC DECORATION.

In wood as well as in stone, the old Cornish joiners and carvers evidenced considerable skill in the old wood-work fittings and furnishings of their churches and county mansions. There is much grotesque profuseness of surface ornamentation in the Cornish wood-work of the sixteenth century, and of a later date. These old Cornish wood-carvers and joiners were indeed most comical fellows, for they liked to crack jokes through their embodied workmanship, and, no doubt, prelate and pastor, lord and commoner, friend and enemy, village droll and knave, were made to supply subjects, and were, under thin disguises, perpetuated on panelings and other surfaces, "without permission." This addition to surface ornamentation on the part of the old Cornish artists and craftsmen was characteristic also of the Irish craftsmen of early times. Indeed, it may be traced in Ireland back to Pre-Christian days, in the underground chambers connected with more than one class of prehistoric dwellings and their appendages. We cannot here go into details respecting other features in Cornish art and handicraft, civil and ecclesiastical, showing similar characteristics to those in Ireland, though exhibiting in some respects marked differences in details. The subject, however, of early Celtic Cornish art and handicraft, and Irish Celtic art

works in the various libraries of Europe are now discovered to have emanated from this school." Good art-work is thus credited to the Celts from the fifth to the end of the eighth century, at a time when the fine arts were, almost extinct in Italy, and in other parts of the Continent. The "graceful and grotesque" in wood and stone was evidenced at a later period, too, by Irish craftsmen and their Cornish kindred.—*Irish Builder*.

THE Naples correspondent of the *American Register* (Paris) says, in speaking of the Hotel Vesuve of his city: This hotel possesses a peculiarity unknown to any other hotel in Italy. The entries, the halls, the drawing-rooms, dining and reading-rooms, and the grand staircase, are all decorated in the most thorough Pompeian style. I have seen, in various parts of Europe, many rooms decorated in the style of the Romans of eighteen hundred years ago, but I have never seen any which have carried out so consistently and so beautifully the Pompeian decoration. Those who have seen the Pompeian house in the Crystal Palace at Sydenham, constructed on the plans drawn by the late Owen Jones, have been disappointed in the effect, although the proportions are most accurate. My opinion is, that the true effect of lightness and airiness has been lost by the want of sunlight. The huge Crystal Palace, while admitting plenty of light in its grand corridors, does not permit a sufficient quantity to enter the minor buildings under its vast roof, to produce the real effect of an original Pompeian edifice, which was situated in the sunniest region of Italy. The Hotel Vesuve has not only the true decorations, but has plenty of sunlight, and thus presents a better reproduction of a Pompeian edifice than I have ever seen elsewhere.